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STAGECRAFT

“**S**alome” has come and gone. There is no use in crying over spilt music, but a word might be said in praise of the mounting of this astounding opera. Full advantage was taken of the opportunity afforded by the fact that only one setting was to have been used and the visual background of the music-drama was fine and massive. How long shall we have to wait until we see it again?

Special preparations are being made for the Japanese mountings of Puccini's beautiful “Madame Buterfly,” the first production of which at the Metropolitan occurs February 11.

Artistic effect is also to be made a feature of the latest novelty at the Manhattan Opera house, Saint-Saën's one act opera, “Helene,” based on the legend of the judgment of Paris and now in

rehearsal with Melba as the heroine.

“The Belle of Mayfair,” the English—very English—light opera at Daly's, will remain until May. At no theatre in town can one spend a more delightful or a more amusing evening; the well-bred London atmosphere is absolutely uncontaminated by the Tenderloin. Here is revealed nightly an astonishing decline in the popularity of Charles Dana Gibson. “Oh, Why Do They Call Me a Gibson Girl?” mercilessly ridicules in word and pose the painfully supercilious male and female creations of our reformed “society” illustrator, and it is received with uproarious approval by the very class of people that are supposed to be his greatest admirers. Gibson commercialized his undoubted talent and he has been discovered by the people.

J. M. B.



“Still Life,” by Emil Carlsen

In the last exhibition of the National Academy of Design